

## THE ARCHITECT AND THE DRAFTSMAN

**A** MOST important step towards the solution of the problems that have grown out of the relations of the architect and the draftsman was the preparation of the report recently submitted by the joint committee of architects and draftsmen, as the result of numerous conferences held in this city during the past two or three months.

This report has been submitted to the organizations represented on the committee, namely, The New York Chapter and the Brooklyn Chapter of The American Institute of Architects, The New York Society of Architects, and the draftsman's organization, The Architectural Association of America, and it is expected that action will be taken shortly upon the recommendations it contains. This action will initiate a movement of wide scope for the benefit of the profession of architecture and of all connected with it, whether as architects or draftsmen, for though the benefits from the carrying out of such a program as has been outlined will come first and directly to the draftsmen, the architects cannot but be indirectly benefited through the spirit of co-operation on the part of the drafts-

men and the improved conditions that will be brought about.

Though the text of the report has not been given out, it is understood that in substance the recommendations it contains are as follows: The close alliance of architects and draftsmen to work together for the benefit of the profession. The building up of a strong organization that shall be

distinctly a draftsman's organization and, though architects may be invited to join, the draftsmen shall be in the majority and in control. Co-operation along educational lines that will increase the draftsman's value and make for his advancement to a better position or aid in preparing him to enter practice as an architect. The careful study of prevailing practices in architectural offices in regard to the draftsman's working conditions, particularly in the matters of compensation, employment and discharge, with the object of eliminating unfair or undesirable practices that may come to light and standardizing office practice in these particulars. Co-operation in an employment service with an efficient system of records for the available men, to facilitate their prompt placing in suitable positions.

### THE JOINT COMMITTEE OF ARCHITECTS and DRAFTSMEN

#### AMERICAN INSTITUTE OF ARCHITECTS

##### NEW YORK CHAPTER

*Mr. Burt L. Fenner, of the firm of  
McKim, Mead & White, Architects.  
Mr. Arland W. Johnson, Architect.*

#### AMERICAN INSTITUTE OF ARCHITECTS

##### BROOKLYN CHAPTER

*Mr. T. Edward Snook, Architect.  
Mr. J. M. Hewlett, Architect.*

#### NEW YORK SOCIETY OF ARCHITECTS

*Mr. Robert D. Kohn, Architect.  
Mr. Arthur Gross, Architect.*

#### THE ARCHITECTURAL ASSO- CIATION OF AMERICA

*Mr. Tallman, draftsman with Warren  
& Wetmore.  
Mr. William Pennell, draftsman with  
A. W. Brunner.  
Mr. George Holland, draftsman with  
A. F. Gilbert.  
Mr. A. G. Hallock, draftsman with  
Davis, McGrath & Kiessling.  
Mr. Otto Langman, draftsman, 121  
West 57th Street.  
Mr. Harry R. Allen, draftsman with  
York & Sawyer.*

# PERSPECTIVE DRAWING, PART II

BY PAUL VALENTI

WE HAVE been operating heretofore in three distinct planes, *i.e.*: First, the plane containing the observer; Second, the transparent plane; and Third, the geometric plane, or plane containing the object.

Now it can readily be observed that it is impossible, with only one plane at our disposal, that of our drawing board, to lay out a drawing under these conditions. Consequently we are presented with the problem of *reducing* these three planes to the *one* at our disposal, or as above mentioned, to the plane containing our drawing.

For example see Figure 9.

Let us arbitrarily select a condition suggested by the geometric plan (see Figure 9). Abandoning for the moment the relation formally established of  $D$  (distance) =  $1\frac{1}{2}$  x the height or width of picture plane, we have here a perfect square represented by  $ABCE$  in which is inscribed a complete circle centring in point  $X'$ .

We will assume the station point (or the place where the observer is stationed) to be in point  $S$ . Conducting a line from  $S$  to  $A$ , and in similar manner, a line from  $S$  to  $C$ , we will form at point  $S$  an angle of  $45^\circ$  which establishes our visual cone. Halfway between point  $S$  and

point  $X$ , we will place the transparent plane represented by  $de-fg$ . Recalling Figure VII and the operation therein of obtaining the perspective of point  $A$  in point  $A'$  by first conducting a perpendicular to the ground line from point  $A$  to point  $a$ , thence a straight line to the vision point  $V$ . Second, a straight line from point  $A$  to observation point  $O$ . At the intersection of line  $aV$  and line  $AO$  we found  $A'$ , or the perspective of point  $A$  on the transparent plane.

In similar manner in Figure 9 (isometric diagram) first by conducting a perpendicular from point  $X$  to the ground line  $ap$  to point  $X'$ , thence

a straight line to the vision point  $V$ . Second, a straight line from point  $X$  to the observation point  $O$ , thus at the intersection of line  $X'V$  and line  $XO$  we will find  $X''$  or the perspective of point  $X$ . It will again be noticed that we have a triangle  $OXS$ .

Returning to the geometric plan. By centring in point  $X'$  with a radius  $X'A$  and rotating this arc  $Xa$  to the left until it intersects the ground-line  $ap$ , we will find that we have brought point  $X$  into its new position in point  $a$  which is in the same plane as is the picture plane. In similar manner, by centring again in point  $X'$  and with an arc of a circle  $X'S$

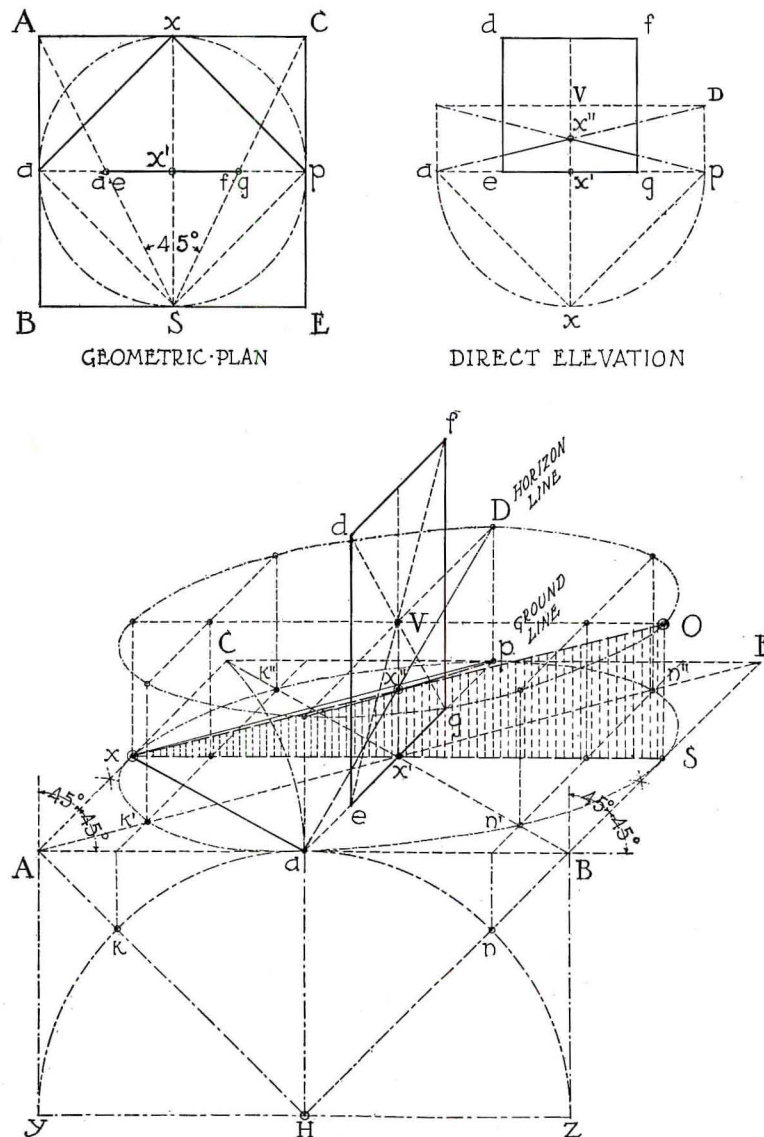


Figure 9



## PENCIL POINTS

rotating this to the right until it intersects the ground line  $ap$  we will find that we have also brought the station point  $S$  into its new position in point  $P$  which again is in the same plane as is the picture plane. Availing ourselves at this point of the isometric drawing in Figure 9, and there find point  $p$  (corresponding to point  $p$  in the geometric plan) we will raise from  $P$  a perpendicular to point  $D$  on the horizon line. This point  $D$  is in other words point  $O$  brought to point  $D$  on the horizon line by centring in point  $V$  and rotating to the right until it intersects the horizon line. This point  $D$  we will hereafter call the "distance point."

We will now observe that in  $DaP$  we have a triangle which corresponds exactly with the one formerly found in  $OXS$ . It is to be noted carefully that in the latter case (that of  $DaP$ ) all three points are in the same plane, or within the plane of our drawing. We will observe also that  $X''$  (which is the perspective of point  $X$ ) will occur in exactly the same place as before; or at the intersection of line  $X'V$  and  $aD$  as compared with  $X'V$  and  $XO$ .

To construct the isometric drawing in Figure 9, draw line  $AB$  and construct on this line  $ABYZ$ , corresponding to two perfect squares  $AYaH$  and  $BZaH$ . Centre in point  $H$  and describe a semicircle  $YaZ$ . Conduct diagonals  $HA$  and  $HB$ . From points  $A$  and  $B$  respectively, draw a line at  $45^\circ$  indefinitely. Taking point  $A$  as a centre, with radius  $Aa$ , draw arc of circle until it intersects line  $AC$  at point  $C$ . Conduct a straight line from point  $C$  parallel to  $AB$  and in points  $ABCE$  form a perfect square in parallel perspective corresponding to  $ABCE$  in the geometric plan Figure 9. Conduct line  $ap$  and diagonals  $AE$  and  $BC$ .

Raise two perpendiculars respectively from the intersections  $k$  and  $n$  to line  $AB$ , thence at an angle of  $45^\circ$  through intersections  $k'k''$  and  $n'n''$  correspondingly. Starting at point  $S$  draw a circle in parallel perspective passing through points (or intersections)  $n''-p-k''-x-k'-a$  and  $n'$  respectively, returning to point  $S$ , which will correspond to the circle in the geometric plan Figure 9.

On line  $ap$ , which we will call the ground line, mark off four equal spaces from point  $a$  corresponding to points  $e-x'-g$  and  $p$  and from points  $e$  and  $g$  respectively raise a perpendicular equal to  $Aa$ .

Raising a perpendicular  $SO =$  one-half  $aB$  and perpendiculars of equal height in points  $n''-p-k''-x-k'-a$  and  $n'$  respectively, and uniting these points as was done in the plane below, we will have another circle at a plane on a level with the horizon line.

Uniting points  $e-d-f-g$  we shall have formed our picture plane (see isometric drawing Figure 9). This picture plane, it will be found, corresponds exactly with the one laid out in the *geometric plan* and *direct elevation* and it would be well to construct these three diagrams at the same time, the latter two drawings making the former isometric drawing more intelligible.

Proceeding, draw line  $Xa$  and  $Xp$  in the geometric plan and in the isometric drawing respectively. Raise a perpendicular from  $X$  to  $X'$  on the ground line, thence a line to point  $V$ , or vision point. Draw line  $XO$  (isometric drawing) or vision line from object to observer. At the intersection of the lines, i.e.,  $X'V$  and  $XO$ , we will find the perspective of point  $X$  in point  $X''$ . (This operation corresponds to that in Figure VII of the preceding number.)

It will be observed that a line drawn from  $a$  to  $D$  will also pass exactly through the same point  $X''$  which shows that having rotated point  $X$  to point  $a$  (by centring in point  $X'$ ) to the ground line—in the one case and having rotated point  $O$  to point  $D$  (by centring in point  $V$ ) on the horizon line in the other case, we have two triangles which are exactly the same—or  $OXS = Dap$ , (see isometric drawing, Figure 9), with the result that in the latter case all three points are found in the same plane, i.e., the plane of our drawing; thus it will readily be seen, we can, by rotating these points, the one (the object point  $X$ ) from its original position in the geometric plane to the ground line (centring at the foot of a perpendicular from this point to the ground line), and by rotating the other (the observation point  $O$ ) from its original position outside the picture plane to point  $D$  (distance) on the horizon line we can arrive at the possibility of operating entirely in the one plane at our disposal.

### THE ANNUAL EXHIBITION AT PRATT INSTITUTE

THE annual exhibition of students' work at Pratt Institute, Brooklyn, New York, showed the excellent results obtained through the course of study in the department of architecture and reflected credit upon the faculty of this department as well as upon the institution. Mr. C. F. Edminster is supervisor, and the work in architectural design is under Mr. A. L. Guptill and Mr. H. L. Parkhurst, while the work in architectural construction is under Mr. Frank Price and Mr. L. B. Pope. The exhibition represented the practical and carefully developed system of instruction under which all students in the department first study the elements of design and presentation, then specialize; some in design and others in construction.



# NOTES ON DRAFTING

BY OLIVER REAGAN

**T**HOUGH a drawing is "only a means to an end," and that end is either to convey to the contractors and their workmen the information they need in order to construct the building conceived by the architect, or, as in the case of competition drawings, to convey effectively an idea of the architect's solution of the problem; quality and character in the draftsmanship are by no means negligible. While good drafting will not make a bad design good, it does help very greatly in the presentation of a good design. Then, too, the impression the drawings make, favorable or otherwise, affects the reputation of the office and the standing of the draftsman.

If the architect has given serious study to the development of the design, it seems only fitting that the drafting should show care and skill. It is true that in the past very many drawings were made that seemed to show that the draftsman had too high a regard for the mere technique of drafting and too little appreciation of the purpose of the drawings, and some drawings are still made that show this fault. Drawings that show the expenditure of an undue amount of time are, of course, as bad in their way as those that bear evidence of carelessness or lack of training on the part of the draftsmen.

If draftsmen were to be classified according to their attitude in the matter of how much skill and care drawings should show, it would probably be found that they could very well be put into three classes: First, the men who, taking as an excuse the fact that "the drawing is a means to an end," do unskillful or negligent work in the belief that it will "get by," and content themselves with the thought that the drawings will be seen by only a small number of people, mainly by the contractors and workmen. In the second class would be found the men who apparently have an idea that their drawings are destined to be put in a glass case in a museum, when as a matter of fact the purpose is merely to provide a means of making blue prints for the contractors' use. In the third class would be found the men who are between the two extremes—men who have a sense of proportion and, consequently, are able to give the degree of elaboration and the amount of time to each drawing that its particular purpose calls for and warrants. The highest degree of skill they are capable of and the greatest care are applied where effective presentation is the main object, as in competition drawings; good

clean draftsmanship, without elaboration for effect, characterizes their working drawings, and they waste no effort on the appearance of the drawings that are made as studies for their own use during the development of the design. It may be noted here that too careful and mechanical drawing of these studies often leads to a hardness and dullness of expression that is detrimental to the quality of the design and that is very difficult to eliminate once it has been introduced into the work.

All these are matters of the mental attitude of the draftsman toward his work. Closely allied to this is the draftsman's feeling for his media and the degree to which his pens and pencils and other more or less mechanical means of expression respond to his intention. His pen or pencil should be, in a very real sense, a part of himself, an extension of his hand. It seems as though one of the very first things a draftsman should make an effort to acquire is an acute sense of the feel of his pen or pencil on the paper, a delicacy of touch that is not unlike that of the skilled surgeon who is said to be able to almost "see" with his fingertips.

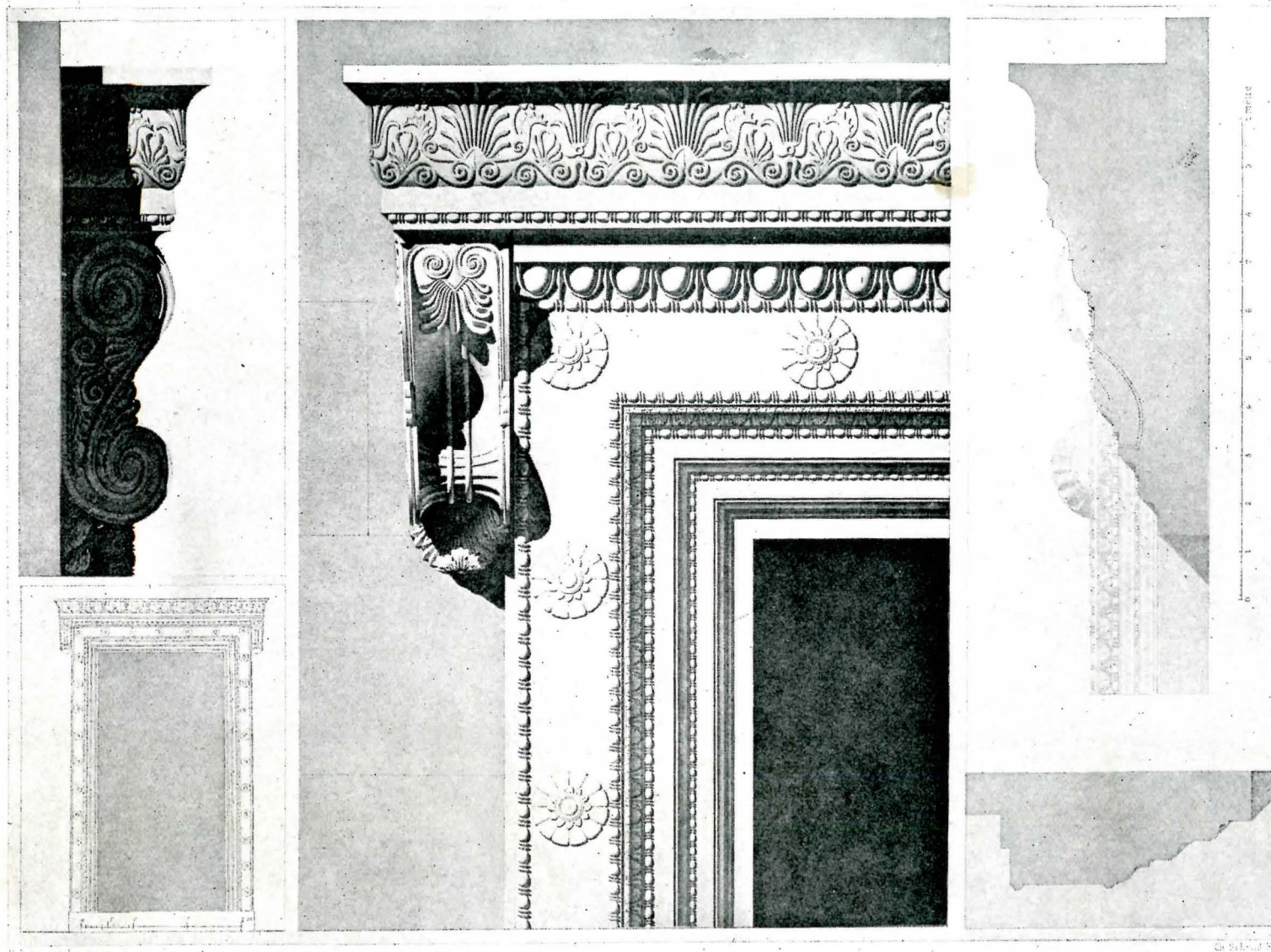
A man who wishes to acquire this sense will neither "dig" his ruling pen into the paper, cutting grooves, nor let it ride loosely over the surface, producing a line that lacks firmness and definition. He will soon get the habit of letting his pen "bite" into the paper or cloth just enough so that he can barely feel it take hold and, maintaining this degree of contact, will draw his pen smoothly and evenly throughout the length of the line.

Undoubtedly unevenness in color in different parts of a line is often associated with the habit of letting the pen cut deeply into the paper, or tracing cloth, and forcing it to plow grooves. When this is done the pen is likely to move at uneven rates of speed in different portions of the line and more ink flows on the paper where the pen is moving slowly than in the sections of the line where it is moving rapidly, resulting in parts of the line being dark and other parts noticeably pale, also cutting the surface lets the ink spread.

In addition to producing a line that is not good, the habit of "digging" the pen into the paper causes trouble when it is found necessary to erase the line; such a line often cannot be properly erased, the ink having sunk deep into the body of the paper in the grooves cut by the pen, it becomes

*(Continued on page 19)*





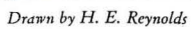
DETAILS OF THE ERECHTHEUM, AT ATHENS

RESTORATION BY L. GINAIN. REPRODUCTION OF A PLATE FROM THE "FRAGMENTS D'ARCHITECTURE ANTIQUE" OF H. D'ESPOUY



*The ruins of the Erechtheum at Athens are on the Acropolis to the north of the Parthenon. On the north front is a noble colonnade. A feature of this building is "The Porch of the Maidens," so called because of the beautiful caryatids that serve instead of columns. The Erechtheum was completed about the beginning of the Fourth Century, B. C. It contains two sanctuaries. Under Turkish domination it was used as a harem and in the Nineteenth Century it was further damaged by cannon fire. In 1852 an earthquake caused the greater part of the walls to fall.*





H. VAN BUREN MAGONIGLE, ARCHITECT



*The terra cotta arches and medallions, of which a drawing is reproduced on the opposite side of this sheet, show touches of color, principally blue, green and yellow against a cream glaze. The drawing is to shrinkage scale.*



Drawn by Albert Harkness

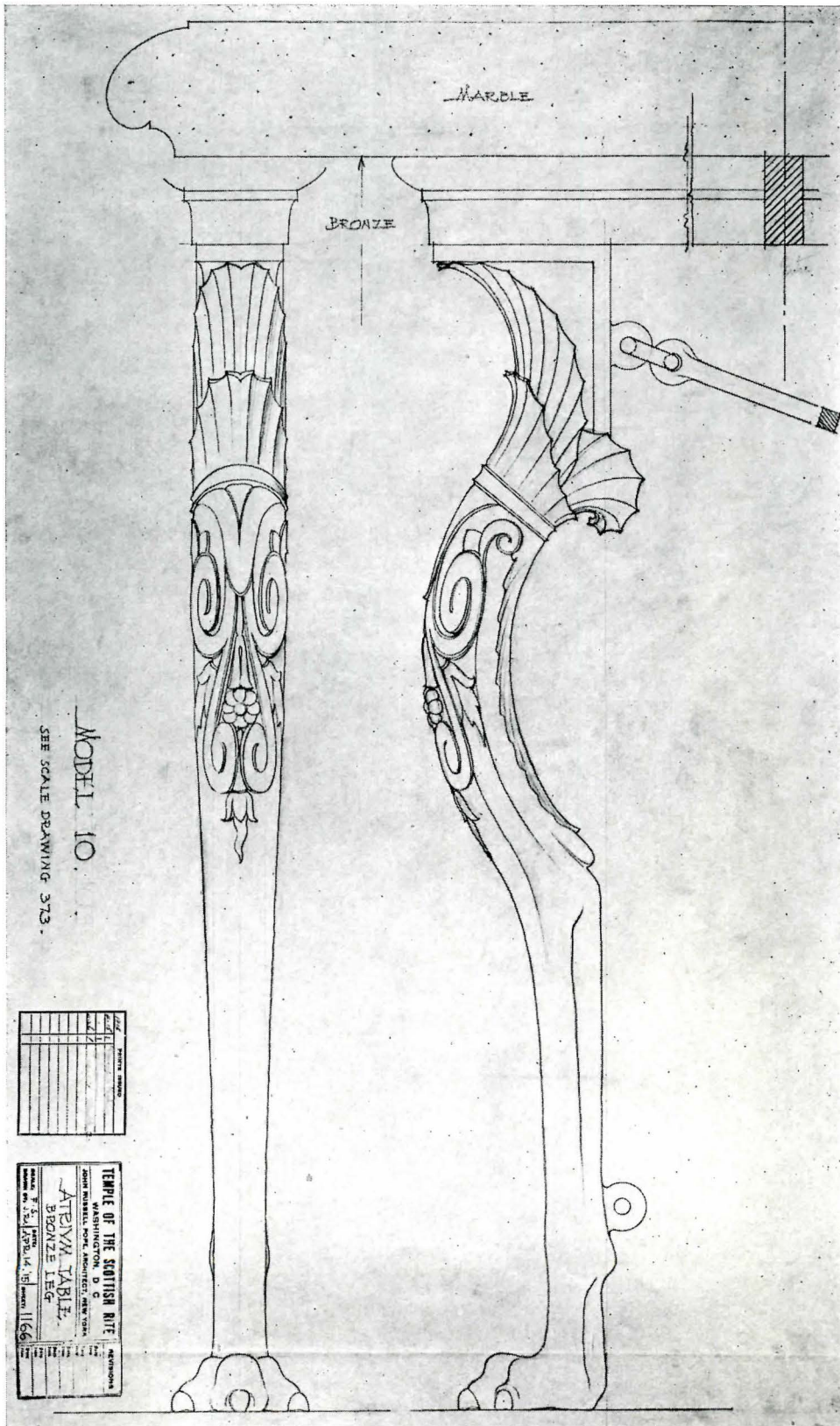
DETAILS OF PLASTER CEILING AND WALL TREATMENT

HOUSE FOR ISAAC GUGGENHEIM, ESQ., AT PORT WASHINGTON, L. I.

H. VAN BUREN MAGONIGLE, ARCHITECT



*The details shown on the opposite side of this sheet comprise: details of plaster ceiling moulding for elliptical panel, ornaments, plaster moulding for ceiling spandrel, section of cornice and details of wall treatment in Mrs. Guggenheim's library.*



BRONZE LEG FOR ATRIUM TABLE

TEMPLE OF THE SCOTTISH RITE, WASHINGTON, D. C.

JOHN RUSSELL POPE, ARCHITECT



*The Temple of the Scottish Rite, at Washington, D. C., is one of the most notable works of Mr. John Russell Pope and the atrium is of noble proportions and a fine example of interior architecture. The furniture, including the table a detail of which is shown on the opposite side of this sheet, is of a character worthy of the interior and the building.*

# PENCIL POINTS

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## ST. LOUIS ARCHITECTURAL CLUB

THE St. Louis Architectural Club has a membership of one hundred and seventy-five—about half are active members (architectural draftsmen) and the other half are associate members, men in the allied arts and trades. The club owns its own club house, which is situated in the heart of the city and holds meetings twice a month.

It conducts an atelier above the club rooms in cooperation with the School of Architecture of Washington University and at present has an enrollment of thirty students.

Plans have been made to organize an out-door sketching class during the summer months. During the past winter addresses have been made by men prominent in the building material lines and also in civic affairs.

A baseball club and band are being organized. Excursions to manufacturing plants in and near the city are being planned. The club is in excellent financial condition and numbers among its members fifteen or more of the prominent architects of the city.

New officers and directors have recently been elected. Mr. Oscar Mullgardt is now President and under his administration the future growth and success of the club and its atelier are assured. The next meeting of the club will be a joint meeting with the St. Louis Chapter of the A. I. A.

WM. A. HIRSCH,  
*Chairman of Publicity Committee.*

## THE SAN FRANCISCO ARCHITECTURAL CLUB

THE San Francisco Architectural Club is composed of local architects, senior and junior draftsmen, banded together and ably assisted and encouraged by the leading architects of San Francisco to further the advancement of its members in architecture by conducting an atelier. Among the subjects studied are steel construction, and there are reinforced concrete classes, and classes in drawing from life and color.

The social side of the club is not neglected, as the spacious rooms are well suited for dances, smokers, informal entertainments, and an occasional banquet. The members well attend the joyous affairs, glad to leave the trials and tribulations of the day for the song and dance of the evening.

The atelier for architectural planning, design and rendering is well attended, principally by the junior members of the club. This class is conducted under the auspices of the Beaux Arts Institute of Design, having a massier in charge. The patrons, men of the highest

standing in architecture in the locality, render valuable assistance to the members of the class in just criticism of their problems.

The steel and reinforced concrete classes are conducted along broad lines giving their members a larger range of knowledge of the possibilities of these two important subjects. These classes are conducted by one of our most prominent engineers and evidently his efforts are well appreciated if we judge by the size and enthusiasm of his classes.

The life and color classes are in the hands of the senior members. Indoor sketching during the winter and out-door work during the summer produce remarkable results which are shown in a yearly exhibition in our club rooms.

A well stocked architectural library is at the convenience of the members as are the architectural, engineering, and other magazines.

Pool and billiards, chess, cards, a piano, a song, a smoke, a joke, all tend to make us feel at home and members of a big family.

Our club is affiliated with similar clubs of the east coast and will welcome affiliation with similar clubs whose privileges we do not enjoy at the present time.

Visiting members of these clubs are welcome to all the privileges of our club and can feel assured of a hearty welcome within our club rooms.

J. FORSYTHE CRONIN,  
*Chairman of Publicity Committee.*

## CORNELL UNIVERSITY

THE recovery of the College of Architecture at Cornell from the effects of the war has been very rapid and is largely due to the efforts of the new dean, Mr. F. H. Bosworth, who gave up his practice in New York last summer to come up to Ithaca and take charge. The former dean, Mr. Clarence A. Martin, has remained in an advisory capacity and has continued his courses in working drawings and details. Professor A. C. Phelps has given several lectures at the Metropolitan Museum and elsewhere, and a digest of them has been appearing in one of the architectural magazines.

One of the most welcome visiting speakers was a former dean, Mr. A. B. Trowbridge, who is now serving with the Federal Reserve Banks. His talk on the recent competition for the Federal Reserve Bank in New York, won by York and Sawyer, a "Cornell" firm, was illustrated by a number of lantern slides and drawings. Professor E. V. Meeks of Yale gave a series of lectures on the architecture of China, Korea and Japan, which were illustrated by photographs he took during a trip through the Orient last summer. Another speaker was Mr. R. Clipston Sturgis, F.A.I.A., who lectured on "The Place of the Arts in Education"; he also gave a reading from Kipling, Noyes, and Browning.

The Gargoyle Society, the honorary society at Cornell, held a very interesting exhibition of batiks. Professor Shepard Stevens loaned his large collection of Javanese originals and there were a number of hangings and architectural pieces designed and executed by the students. The society has held a number of informal talks by men from other colleges or from the town. Mr. E. H. Gibb gave an account of the designing of the new two million dollar Chemistry Building in which he is associated with Day and Klauder of Philadelphia. Mr. Louis Fuertes, the painter of birds, gave an illustrated talk on the protective coloration of birds and its relation to the art of camouflage; and Professor Bristow Adams, of the College of Agriculture, illustrated his lecture on "Posters and Poster Design" by a number of rare examples of the art from his own collection. In connection with this lecture the Gargoyle held a loan exhibit of foreign war posters from the University Library collection, which is one of the most complete in this country.

The second annual costume ball was a success both financially and artistically and attracted so much favor-



## PENCIL POINTS

able comment that it has assured itself a permanent place in the college calendar. Other student activities were the banquet given to the new dean and the yearly boat-ride up the lake. The boat-ride was as uproarious an affair as it used to be before the war and furnished a fitting climax to the student year.

ARTHUR L. MARTSOLF.

### ALPHA RHO CHI

**A**LPHA RHO CHI is a professional fraternity founded upon the principles of architecture, the first of its kind to be established in the schools of the United States. It had its origin at the University of Michigan and Illinois in 1914. Only students of architecture are eligible for membership, and it is the aim of the organization to further the interests and ideals of architecture among its members and to retain the bonds of fellowship after entering the profession.

In 1915 a chapter was founded at Ohio State University and in 1916 one at the University of Minnesota. There are also Alumni Chapters at Detroit, Chicago, and Columbus. Among the honorary members are C. H. Blackall, Boston; Prof. Mann of the University of Minnesota; Profs. Lorch and Boynton of the University of Michigan; Prof. Fiske Kimball of the University of Virginia and other prominent members of the profession.

V. P. KILLIAN, *Ohio State University.*

**T**HE St. Louis School of Fine Arts is finishing one of its most successful years. The attendance has been larger and the work produced is of higher quality.

The students have begun rehearsals of their Egyptian Pageant. The background is an Egyptian temple twenty-eight feet high and forty-eight feet wide. A fourteen-foot statue of Osiris is being modeled. The stage is fifty-three feet long and twelve feet wide. The costumes are being designed, dyed and made by the students. Only students are taking part in the pageant and all the construction incident to the performance is being done by the students.

The school will have an interesting and comprehensive exhibition of craft work done during the year, the usual work in the other classes of the school.

The best part of the exhibition will be shown in the Central Public Library during the months of July or August.

There is every probability that an advanced scholarship for the School will be established, and may be available next fall. This scholarship will cover the expense of tuition, materials, models, and, if possible, the board and lodging of recipient.

E. H. WUERPEL, *Director.*

### PITTSBURGH ARCHITECTURAL CLUB

**T**HE Pittsburgh Architectural Club, as incorporated, is a professional and civic body. Its aims are professionally, to serve as an original source and active medium for compiling and distributing information pertinent to the architectural profession, to develop and improve the professional relations between architects of the city; to promote a healthy understanding between employing architects and their assistants; and to provide an open forum for criticism, debate, and recommendation on all questions pertaining to the practice and ethics of the profession.

Its aims as a civic body are to actively support in co-operation with the community, the various civic bodies charged with the material development of the City of Pittsburgh, both æsthetically and practically, and to assist in the dissemination of information and the development of public taste on the subject of Civic Improvement.

The Club has at present about one hundred fifty members. We are actively co-operating with: The Building Code Committee of Pittsburgh, and the Citizens'

City Planning Commission of Pittsburgh. We are planning to hold next year a big exhibition of Architecture and the Allied Arts. We publish a monthly periodical, "The Charette," which has a circulation of several hundred copies.

H. M. McCULLOUGH.

Savannah, Ga.

Dear Sirs:

I have just received your announcement of PENCIL POINTS, and I think that you will have a good thing.

You will remember that I wrote you before, asking that you make PENCIL POINTS of a size that can be filed conveniently in a letter file, and you answered that it was not practical to do so because you were obliged to use the same size plates as the "Architectural Review." Now the difference in size is so slight that a mere trimming of the margins enables me to file them in the way mentioned, and as you are now going to issue a brand new magazine, I believe that it will be well worth while to make the change in size. I am sure that if you ran an architect's office and saw the great difficulty of keeping up with magazines and house organs (we get stacks of them), you would not hesitate a minute about the matter, because any matter that is too slim to stand upright must be laid flat; and when laid flat it is hard to find and eventually gets torn and the waste basket yawns for such. This will not be the case if you can file it in a vertical letter file. At any rate, please, before deciding not to make the change, send a questionnaire to your subscribers, putting the question before them with my arguments, and I do not believe that you will have one who will want to retain the present size. *Please do it before you issue the first number.*

Yours truly,

J. DE BRUYN KOPS, *Architect.*

*Editor's Note*—PENCIL POINTS conforms to the size indicated in above letter.

Nashville, Tennessee, May 4, 1920.

Gentlemen:

Am enclosing check for \$1.00 in payment of one year's subscription to PENCIL POINTS.

Have read with interest your announcement in PENCIL POINTS and am indeed glad to know that the draftsman has at last "come into his own" and will have a magazine devoted to his work and his interests, personally. I feel it has long been needed and am sure it will be heartily welcomed by all architectural men—draftsmen, architects and students.

Am very much interested in the announcement of the course in perspective, which will begin with the first issue. This alone will be worth more than the subscription price to me, and I hope (a suggestion) a course in "Rendering" can also be given.

Anxiously awaiting the first copy and extending to you my best and sincere wishes for success I beg to remain,

Yours very truly,

WELBY N. PUGIN.

### CONVENTION OF THE NEW YORK SOCIETY OF ARCHITECTS

**A**T THE Annual Convention of the New York Society of Architects, held at the United Engineering Society Building on May 19, James Riely Gordon was unanimously re-elected for the fifth consecutive term as President; Adam E. Fisher, of Brooklyn, First Vice-president; Edward W. Loth, of Albany, Second Vice-president; Frederick C. Zobel, of New York, Secretary; Henry Holder, of Brooklyn, Treasurer, and Walter H. Volckening, of New York, Financial Secretary.

The seriousness of the building, housing and labor situations were discussed at length. Many Committees reported and many others were appointed to investigate these conditions.



## PENCIL POINTS

### NOTES ON DRAFTING

(Continued from page 8)

necessary, as has been aptly said, to "excavate" the line.

Unevenness in the color of the line is often due to the fact that the draftsman has in a sense described a downward arc, with his arm as a radius, producing greater pressure on the pen near the centre of the line than near the ends, instead of keeping his arm flexible and drawing the pen smoothly along.

The crossing of lines at intersections, if properly done, helps greatly to give vigor and crispness to the drawing. The effectiveness of crossing lines in this way is probably due to the fact that they offset an optical effect which makes the white of the paper seem to spill over and encroach on the black lines particularly at the corners. Crossing the lines prevents the appearance of the corners being rounded off for the extension of the lines out onto the white paper corrects this tendency. Crossing of fine lines at intersections and the careful *indication* of details in scale drawings gives scale to the drawing, makes it seem what it is, a small representation of something that is large.

In inking in plans for competition or other presentation drawings, it has been found desirable to first ink in the outline of the *poché* (or walls) with a very fine line, using black ink, and crossing these lines well at the intersections. Wide lines drawn with the ruling pen just inside of these fine lines and touching them should then be put in before an attempt is made to fill in the *poché*, as this will provide the necessary margin of safety to prevent the overrunning of the outline. The black may then be filled in, either with a brush or with a ruling pen. If a brush is used the tendency to thin out the ink in some places and pile it up in others must be guarded against otherwise unevenness of color will result.

If a ruling pen is used for blacking in the *poché* the pen should touch the paper very lightly, just enough to start the ink flowing freely. If the pen is allowed to scratch the paper these scratches will catch the light when the *poché* has dried and destroy the clearness and neatness of the drawing. It has been found that by rubbing a stick of india ink in the ordinary waterproof black ink used for *poché*, a rich lustrous black full of sparkle will result, that will add much to the brilliancy of the *poché* and hence to the whole plan.

Having inked in the *poché* the lines just outside the *poché* or base lines should next be inked in. For these lines a fairly broad line using somewhat diluted ink referred to later as "dark dilute" is usually desirable. This same general weight and color of line should also be used for steps, railings and all other lines that denote an actual projection or change in level in the plan.

After this the mosaic, *pavé*, patterns or "grays" should be inked in. For these "grays" various widths and strengths of line are employed. It is usually found that a good, fat line made with ink diluted until it is about half as dark as that used for the line around the *poché* will give very good results. It should be remembered that the "grays" are going to lose a lot in value when the drawing is cleaned after the inking is done, and that in a competition drawing the plan must "carry" some fifteen or twenty feet—hence it does not pay to make the lines of the grays weak, either with ink too much diluted or with lines too thin. A fat, dark line can be rubbed down to a proper value with an eraser, but it means going over all the lines again and re-inking them if they are too weak.

In general inking in—for working drawings as well as presentation drawings—the practice of diluting the waterproof ink commonly used has many advantages. For one, and a very important advantage it is too, the diluting of the water-proof ink even slightly—a few drops in a bottle—makes erasing much easier. Another advantage is when diluted inks of various strengths are used, the increased facility given for making the important lines of a drawing stand out without resorting to

the bother of constantly changing the width of the lines. In practice it has been found that two or at most three strengths of diluted ink are sufficient: The first is practically black ink, and so called, which has only a few drops of water added to it—just enough to facilitate erasing. The second, commonly called "dark dilute," is diluted until it makes a gray line about seventy-five per cent. as dark as the "black ink." The third, called "light dilute" or "joint ink," practically water with some ink added to it. In many cases, however, this "light dilute" can be dispensed with and just the "black ink" and "dark dilute" used.

The black ink should be used for all the main important lines in the drawing, the outline, the main lines of cornices, string and base courses, openings of doors and windows, and all important projections, while the "dark dilute" should be used for the secondary lines such as the mouldings and detail in the cornice, the frames and sash of the windows and all similar lines. The "joint ink" or "light dilute," if used, would be employed as its name implies, for joint lines and for centre and dimension lines. The result of using these different tones of ink is not only to improve the appearance of the drawing, but to give it greater clearness that makes the drawing more easily understood.

The necessity for the frequent erasing of electric light symbols makes it desirable to draw them on the back of the tracing cloth or paper where they may be changed without interfering with the lines of the drawing itself or with the dimensions or notes that are on the face of the drawing.

Most draftsmen have individual peculiarities and tendencies that they find it necessary to make an effort to overcome, such, for instance, as a tendency to make all lines too thin or fine so that the drawing is not strong and effective in appearance and does not make a good clear blue print. It will be found helpful in discovering one's tendencies and in correcting them to refer constantly to drawings that are of good appearance and to check up one's own draftsmanship with them in every particular.

THE appointment of Doctor F. H. Newell, head of the department of civil engineering of the University of Illinois and past president of A. A. E., as director of field forces during the summer months was one of the most constructive measures passed at the quarterly meeting of the Board of Directors of the American Association of Engineers on June 19. Doctor Newell will spend a large proportion of his time in travelling and will assist the chapters in solving their problems of organization and expansion and assist them to prepare for rendering greater service.

The national employment committee was instructed to formulate a personnel card and prepare plans for the expansion of the employment service.

H. W. Clauson, general office manager of the C. D. Osborn Company of Chicago, was elected treasurer. The thanks of the association were ordered extended to Mr. John Ericson, the retiring treasurer, for his useful services.

The secretary was authorized to proceed with the creation of an industrial department.

Mr. A. C. Irwin, structural engineer for the Portland Cement Association of Chicago, has resigned as chairman of the national qualification committee of A. A. E. after continuous service in this capacity for over two years. It has been under Mr. Irwin's direction that the qualification committee, one of the most faithful groups of the volunteer workers who have assisted in the development of the association, has developed a list of recognized colleges, determined various applications of the constitution and by-laws, made decisions relative to admission, and in general built up this large department of the national headquarters' activities into a successful and thoroughly organized department.



## PENCIL POINTS

### THE WORK OF THE AMERICAN FEDERATION OF ARTS

OF interest to everyone connected with designing work, whether in architecture or in one of the fields of industrial art, is the progress that has been made in arousing widespread interest throughout this country in matters of art and in developing a more just appreciation of the art quality in the things with which we come in contact in our daily life. A striking evidence of this progress is seen in the work of the American Federation of Arts, upon which attention has been centred by the eleventh annual convention of that organization held recently at the Metropolitan Museum of Art on the occasion of the museum's fiftieth anniversary.

This national society has been in existence eleven years and is composed of two hundred twenty-five affiliated chapters in forty states and in addition it includes thousands of individual members.

During the season now closing forty-four exhibitions covering various branches of the fine arts and industrial or applied arts were circulated. These reached ninety-seven communities, each a separate city or town. Last year only thirty exhibitions were circulated, reaching sixty-eight communities. It is especially notable that this successful increase in the scope of its work was brought about notwithstanding unparalleled difficulties in the matter of transportation, strikes and other obstacles.

The American Federation of Arts has constantly on tour some forty traveling exhibitions of many kinds, paintings, sculpture, engravings, industrial arts, photograph, textiles, wall paper, prints for home decoration, etc., etc., selected by experts. These reach all parts of the country, having made 150 stops this year. It also circulates illustrated lectures, prepared by authoritative writers, museum curators, painters, sculptors and other qualified persons. The Federation publishes a wide awake monthly, "The American Magazine of Art," and the official art directory of the country, "The American Art Annual."

In various public questions affecting the arts, "The American Federation of Arts" has taken an active interest and has wielded a strong influence for their adequate and satisfactory solution, notably such matters as that of the Lincoln Statue Controversy, the placing of control over the designs for military medals and others of like character in the hands of the Federal Commission of Fine Arts, the furtherance of legislation to prevent the making of public gifts to foreign countries without approval of the proper authorities of the United States Government. The Federation has urged that industrial art be included in all schemes of vocational education and that the Design Registration Bill be passed by Congress.

John C. Sherrick, former 1st Lieutenant in the 90th Aero Squadron, is now practicing architecture at Rock Island, Illinois, as a member of the firm of Lerch and Sherrick.

Mr. George B. Cummings, until recently a member of the staff of Trowbridge & Ackerman, has entered the practice of architecture at Binghamton, N. Y., with Lacey & Schenck, under the firm name of Lacey, Schenck and Cummings.

Mr. Philip Green, formerly of the staff of McKim, Mead & White, is now with York & Sawyer.

Mr. Roland Coate, formerly of Trowbridge & Ackerman's office, is now in California.

### CARNEGIE INSTITUTE OF TECHNOLOGY

THE School of Architecture of The Carnegie Institute of Technology will be open to students for six weeks during the summer. Courses will be given in design, working drawings and superintendence of work, and outdoor sketching. The scope of the summer work

## Classified Advertisements

*Advertisements in this column Five cents a word, none less than \$1.00. Remittance must accompany order.*

FOR SALE;—Brochure Series complete for 9 years, in excellent condition, unbound. Box 29, PENCIL POINTS.

LETTERS AND LETTERING;—I will buy a copy of "Letters and Lettering" by Frank Chouteau Brown. Do not send book. Notify condition and price asked. Box 102, PENCIL POINTS.

WILL BUY;—ARCHITECTURAL REVIEW, May and June, 1913. C. W. Brazer, 1133 Broadway, New York City.

of the Institute has been considerably broadened this year, owing to the unprecedented demand for instruction that has been met since the war. In revising the curricula, those in charge have also placed the work on as practical a basis as possible. W. U. GAVER.

Mobile, Alabama, June 21, 1920.

Gentlemen:

Enclosed please find herewith my check for five dollars (\$5.00), also six subscriptions for PENCIL POINTS. This publication promises to be one of the best things presented to our profession. I intend distributing these numbers where they will do the most good.

Yours very truly,  
(Signed) GEORGE B. ROGERS.

St. Louis, Mo., June 26, 1920.

Gentlemen:

Inasmuch as you ask for suggestions from your readers, may I say that I believe your new publication has an opportunity, through the columns given over to personal news, to build up a real architectural fraternity or guild, nation-wide in scope.

I know that draftsmen are as human as anyone else, and while they are interested, of course, in knowing the results of competitions conducted by the Beaux Arts Society and other organizations, no doubt it would be of equal interest to them to know when the two most important events that happen in any human being's life occur among the members of the profession. I refer to marriage notices and death notices. Many of our draftsmen have worked in several cities; have perhaps attended some of the schools of architecture; or are members of one or two of the architectural clubs. They often lose trace of former friends, and having no other means of learning their whereabouts, they could in time come to depend on your little publication for news of that sort. The notices should be brief, such as those carried in "The Spur," and as there would likely never be a very great number of them at any one time, not much space would be needed.

PENCIL POINTS might also render another service by making a list of those from the profession who were in the service during the late war. With every passing year such a task becomes more difficult, and the present time is propitious for undertaking such work. In future years this would be a very valuable reference.

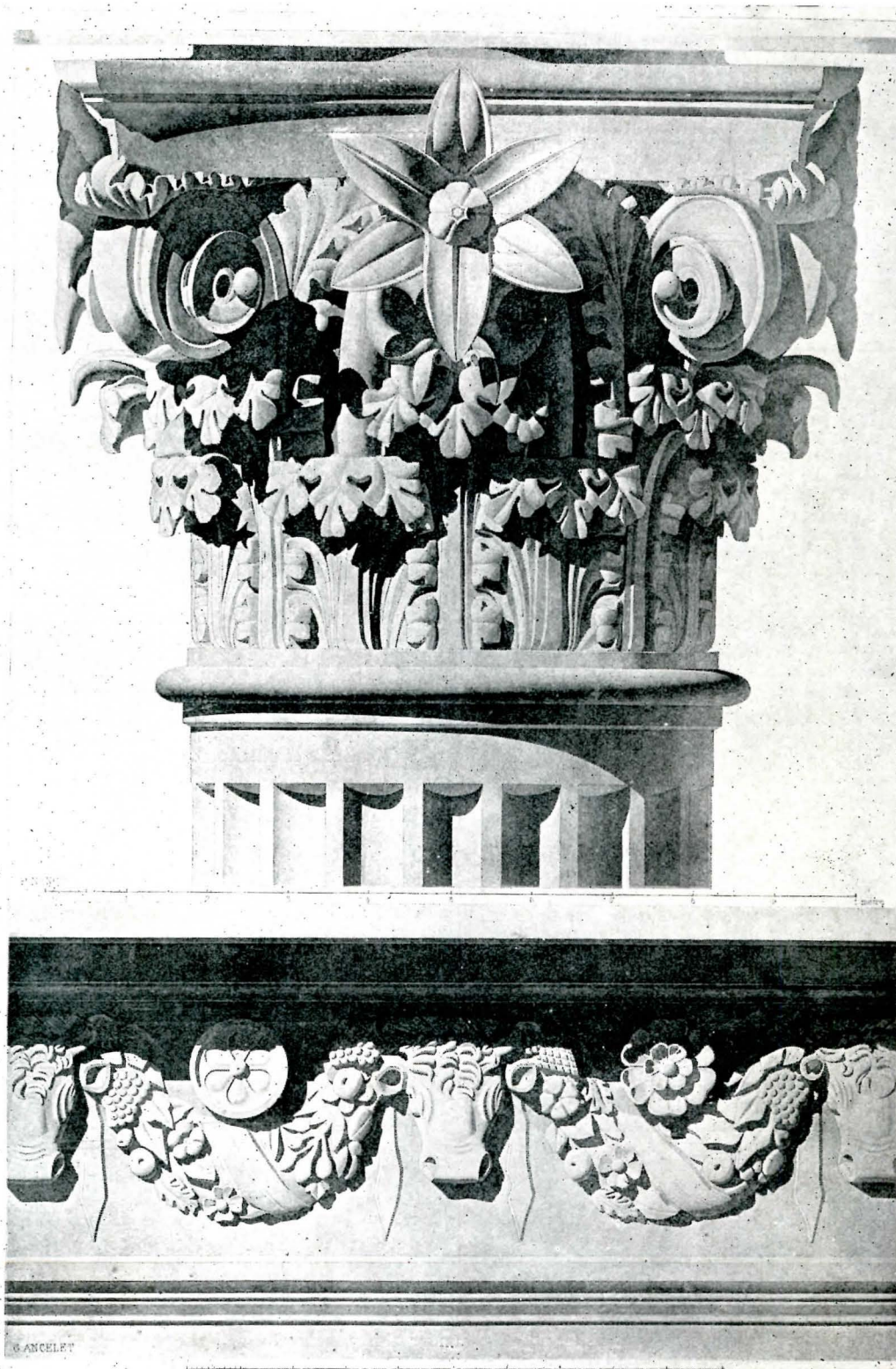
Enclosed please find money order for One Dollar (\$1.00) covering my subscription to PENCIL POINTS, beginning with the July number.

With best wishes for the future of your publications, I remain,

Each office is a community. It has its human side, its news, just as a city, town or village has, though in a much smaller way. Each office should have some one appointed by common consent to see that its news is published. Items of interest relating to the members of the staff will be welcomed by PENCIL POINTS.



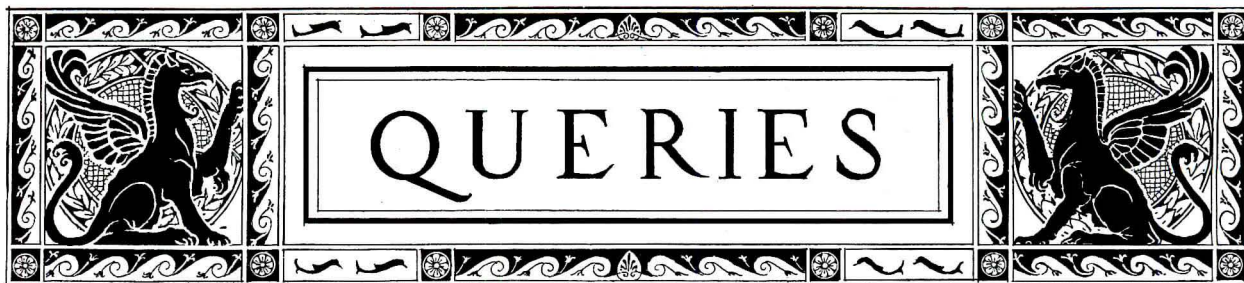
PENCIL POINTS



TEMPLE OF VESTA AT TIVOLI

Restoration by G. Ancelet and Nenot. Reproduction of a plate from the "Fragments  
D'ARCHITECTURE ANTIQUE" OF H. D'ESPOUY





# QUERIES

In this department PENCIL POINTS will endeavor to answer questions of general interest pertaining to Architecture and allied arts, giving the best available information from authoritative sources. We desire that you feel free at all times to make use of this service, inviting your co-operation in making the department both interesting and valuable. Should you desire an answer by mail, enclose stamp for reply. Address queries to, PENCIL POINTS, (Attention of E. M. Urband), Metropolitan Tower, New York City.

**Question.**—What is the Palais Mazarin, and where is it? **Answer.**—Palace of Jules Mazarin built as a college building in 1661 in Paris, France.

**Question.**—What literature can I get on moving picture theatres? **Answer.**—Several good references on moving picture theatres, as follows: *The Brick Builder*, 1914, Volume 23, pages 37-39, 41-45, 46-50, 51-58; *The Architect and Engineer*, 1915, Vol. 40, pages 51-60, illustrated, four plates and plans; *The Architectural Record*, 1915, Vol. 38, pages 540-554, illustrated plans; *Architect's and Builders' Magazine*, 1910-1911, Vol. 12, pages 319-322; *The American Architect*, 1914, Vol. 106, pages 117-182; *Ventilation of Picture Palaces*, Builder, 1914, Vol. 106, page 757; *Moving-picture Theatres*, by Arthur S. Meloy, a practical book of 120 pages illustrated with plans, diagrams and photographs.

**Question.**—I wish to plan lighting for a store, floor area 18 ft. x 22 ft., height of ceiling 17 ft. How many lights will I need? **Answer.**—Indirect lighting is desirable here, and can be successfully made with four one hundred watt mazda lamps, two feet from the ceiling. See literature issued by manufacturers of lamps and reflectors, also "Notes on Illumination," ARCHITECTURAL REVIEW, June, 1919, and reference on lighting in sixteenth edition of Kidder's handbook.

**Question.**—What are practical dimensions and spacing for church pews? **Answer.**—Minimum spacing back to back 30 inches. Over 33 inches spacing of back to back is waste of room. Eighteen inches is good sitting space. The ritual of the Catholic, Episcopal and Jewish churches demand wide aisles for processions, the bench length should be from 12½ to 14 inches from the floor tipped back one inch to the foot, with the back approximately 19½ inches high.

**Question.**—What are some good books on wrought iron? **Answer.**—Some good plate books on wrought iron are the following: Clarkson, Douglas, "Ancient Iron Work of the Thirteenth Century"; Ebbets, "Examples of Wrought Iron Work of the Seventeenth and Eighteenth Centuries"; "Ferronnerie de Style Modernes," Ch. Schmed, Paris; Fryer, Wm. J., "Architectural Iron Work," J. Wiley & Sons, publishers; Kent, "Architectural Wrought Iron," W. T. Comstock, published 1888; Leger François, "La Ferronnerie Ancienne et Moderne"; South Kensington Museum Catalogue, published by W. Griggs & Sons, London; Tijon, "Iron Work," published by Batsford, 1896; "Fer Forge," Paris, A. Guerin, publisher; Catalogues of Iron Work Manufacturers; "English and Scottish Wrought Iron"; Gardner, "English Ironwork of the Seventeenth and Eighteenth Centuries"; Contet, "Ferronnerie," published by F. Contet, Paris, 1908; "François Quevilliers," published by Hessling; "Lavori Artifici in Ferro," C. Crado, published at Turin, Italy; "I Ferri Battuti," by A. Mazzacotelli; Arthur Byne and M. Stapely, published by The de Vinne Press, 1914; "Hierros Artísticos," Luis Labarta.

**Question.**—What gates did Michael Angelo believe were fit to be the gates of heaven? **Answer.**—The bronze doors by Lorenzo Ghiberti on the Baptistery of San Giovanni at Florence were meant. The often quoted words are, "They are so beautiful that they might fittingly stand at the gates of Paradise."

**Question.**—Is there a Paris prize this year? What are the eligibility rules? **Answer.**—The Paris prize of the Society of Beaux Arts Architects is offered to the winner of the final competition who fulfills the requirements. These requirements: Must be a citizen of the United States, under 31 years of age on July 1 of the current season, need not have any connection with the Beaux Arts Institute.

**Question.**—Are there any published drawings of the Port Sunlight Colony? **Answer.**—References are: "A Model English Village," ARCHITECTURAL REVIEW, 1899, Vol. 6, pages 62-66 illustrated; "Port Sunlight in Indoors and Out," ARCHITECTURAL REVIEW, 1906, Vol. 2, pl. 8, 65-69; "Port Sunlight," by E. W. Beeson, published by the Architectural Book Publishing Company.

**Question.**—What are the gross dimensions of the Cathedral at Bourges? Is a plan obtainable? **Answer.**—See "Petites Monographies des Grands Edifices de la France." St. Etienne de Bourges—Cathédrale, 125 meters long, 50 meters wide; aisles, 5 meters; nave, 12 meters; apse, 32 meters. Height of highest vault from floor 37.15 meters. The floor level from the ground is 5.50 meters.

**Question.**—What is the McKim prize? What are the eligibility rules? **Answer.**—The McKim Fellowship in Architecture at Columbia University, available 1919-1920, was open to graduates of the School of Architecture of the classes of 1917, 1918, and 1919 and prospective class of 1920. The winner of the fellowship receives a stipend of approximately \$1,725.00, the space of twelve months being fixed as the period of incumbency.

**Question.**—What is the Rotch Travelling Scholarship? What are the eligibility rules? **Answer.**—Founded in 1883, and is under general direction of the Boston Society of Architects. The successful candidate in each yearly examination receives, annually for two years, \$1,500.00, to be expended in foreign travel and study, and provided that the beneficiary shows such fitness and diligence as may be required of him. Candidates must be under thirty years of age and have worked during two years in the employ of an architect resident in Massachusetts. Examination in Design .50, History .20, Drawing .15, Construction .10, and French .05. Each scholar is to make during his stay abroad measured drawings of at least eight different buildings or parts of buildings, subjects to be selected from a list to be made by the committee. He may with the consent of the committee put his whole annual work into the drawing of one monument. Examination is held every year.



## THE SPECIFICATION DESK

**I**T IS the purpose of this department to cover all matters having to do with specifications. The Specification Desk is to be an open forum to which manufacturers as well as architects, draftsmen and specification writers are invited to contribute. Nothing of an advertising nature will be permitted but it seems to the publishers wholly desirable that those who prepare specifications and those desirous of having their goods specified shall meet on common ground in this department of PENCIL POINTS. It is not the idea that the merits of materials shall be discussed in these pages but rather those broad questions which come up in connection with every building operation for which the specifications prepared in the architect's office form the basis not only for the builder's estimates, but also for the determination of the materials and equipment to be used.

The readers of PENCIL POINTS are invited to submit material for this department, either in the form of questions or suggestions calculated to improve any phase of specification work.

**W**HENEVER several men interested in the manufacture and sale of building materials get together "to talk things over" the conversation is pretty sure, sooner or later, to come around to this question: "In what form would the specification writers in architects' offices prefer to have on file data from manufacturers regarding materials and equipment?"

*Sweet's Architectural Catalogue* undoubtedly includes more material of this character than has ever been brought together in any other system and has long been regarded as indispensable. "Service Sheets" present the material of some firms in a different way, the larger sheet used permitting treatment on a larger scale. *Specification Data*, published in Canada, contains a large volume of valuable material. In addition to these systems, manufacturers publish their own individual catalogs, handbooks, etc., and issue their own specifications in various forms.

Do these various methods give the specification writer all the material he wants and in exactly the way he wants it? Should the manufacturer, assuming that he is using any of the systems mentioned above, also issue his own specifications, and if so what form is most desirable for this purpose? Are specifications issued by manufacturers prepared so that they may be embodied in the architects' specifications with little or no change? Can any improvement be made in this respect? Is there any possibility of standardizing specifications for different classes of material and equipment?

We realize that in opening this subject for discussion many different sorts of conditions have to be dealt with, as well as old customs and prejudices reckoned with. A tremendous volume of construction work confronts the architects, builders and manufacturers of this country today and if the best results are to be secured there must be the closest understanding between architects' offices and manufacturers. Time is worth more than money these days, and should be conserved in every possible way. If the manufacturers know exactly what the specification writers want they will endeavor to meet the necessary requirements, without doubt. A great deal might be accomplished in the way of standardizing not only the material supplied, but also the methods of filing such material in the architects' offices.

PENCIL POINTS will be glad to publish constructive suggestions from anyone having a bona fide interest in this

subject. As stated above, this department may not be used for the purpose of exploiting any firm's products but contributions from manufacturers will be considered on their merits and published if valuable.

We are especially anxious to publish in our next number letters from specification writers who have systems that are satisfactory to themselves and that stand the test under rush conditions. Let the man who has such a system step out on the platform and tell us in as great detail as possible just how he does it.

## PUBLICATIONS OF INTEREST TO SPECIFICATION WRITERS

*Architectural Terra Cotta—Standard Construction.* A collection of 70 full page plates showing best types of constructions in connection with the use of Architectural Terra Cotta. Fully indexed. Size of page 10½x14; size of plates 8½x11. Bound in library buckram.

*Architectural Terra Cotta, Brochure Series, Vol. I. The School.* Halftone reproductions with plans of school buildings of various sizes and types, showing application of Architectural Terra Cotta. 10½x14. 36 pages. *Vol. II. The Theatre.* Same treatment of theatres and motion picture houses, showing many ornamental details; same size and uniform in style with Vol. I. *Vol. III. The Store.* Large and small store buildings are treated in this volume. Examples of the successful uses of Architectural Terra Cotta in many parts of the country are well presented. Uniform in size and style with Vols. I and II.

Any or all of these books may be secured without cost by architects, engineers or architectural draftsmen by applying to the National Terra Cotta Society, One Madison Avenue, New York.

*Better Built Homes, Vol. VII.* This 72-page portfolio published by the Curtis Service Bureau, Clinton, Iowa, contains much valuable material on the subject of small houses, especially interior treatment. Fully illustrated. Free to readers of PENCIL POINTS on application to the publishers.

*The Kaustine System of Sanitation.* A 48-page catalog showing waterless toilet systems for use where city sewerage is lacking. Drawings, blue prints, specifications, sections and complete data. Will be sent on application to The Kaustine Co., Inc., Buffalo, N. Y.

**I**N announcing the new course in landscape architecture, The New York School of Fine and Applied Art states very well a fact that is becoming generally recognized, as follows: "It is difficult to conceive a house, outside a city block, without its grounds, and it is impossible to think of a house anywhere as all inside or all outside. The grounds, the exterior and the interior of the house are three inseparable elements essential to a complete conception. The same taste quality enters into a well ordered and beautiful garden that is essential to the design of the façade of the house or the interior of a living-room, and the same principles of decorative design are active in the development of each of these elements of the modern home. Complete professional training in any of these three fields should establish a relationship between it and the other two."

The school also announces that its course in domestic architecture, already established, will be developed in close relation with interior decoration and will in its third year be correlated with landscape architecture.

The practice of landscape architecture has been resumed by Charles W. Deusner and Helen Dupuy Deusner in southern California with an office at 15 North Euclid Avenue, Pasadena, California.



# A CLASSIFIED CATALOGUE

of available early issues of

## THE ARCHITECTURAL REVIEW

These are *not* special numbers devoted to particular subjects but regular issues containing very good material on the given subject: for instance, there are ten different issues containing material on Public Buildings (Court Houses, City Halls, etc.).

Numbers between April, 1912, and December, 1919, only. No issues previous to 1912.

Any of these (except the special numbers mentioned below) will be sent postpaid on receipt of seventy-five cents. On orders of ten or more copies fifty cents each.

Special Numbers—April, 1913, Hotels .....\$2.00  
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One or more pages of this catalogue will be printed in PENCIL POINTS each month until complete. In this issue is given a description of issues containing material on

### PUBLIC BUILDINGS

<i>Date</i>	<i>Building and Location</i>	<i>Description</i>		<i>Architect</i>
April, 1912	Pueblo County Court House, Working Drawings Pueblo, Colo.		4 plates	Albert R. Ross, Geo. W. Roe, Associate
Aug., 1912	The New Federal Capitol, Photographic Views Australia		5 plates	Walter Burley Griffin
Dec., 1913	Competition for the Hamilton County Court House, Cincinnati, Ohio	Elevation, Section and Plans Elevation, Section and Plans Elevation, Section and Plans Elevation, Section and Plans Elevation and Plans	3 plates 3 plates 3 plates 3 plates 2 plates	Palmer, Hornbostel & Jones Carrere & Hastings The Allyn Co. Cass Gilbert James Gamble Rogers
March, 1914	Competition Court House, City Hall, Pittsburgh, Pa.	Elevation and Plan Elevation, Section and Plan Elevation and Section Elevation and Section Elevation and Section	2 plates 2 plates 1 plate 1 plate 2 plates	MacClure & Spahr Rutan & Russell Kiehnel & Elliott Janssen & Abbott Robert Maurice Trimble
Sept., 1915	Putnam County Court House, Ottawa, Ills.	Elevations, Sections, Exterior and Interior Details	9 plates	Frank L. Packard, Ralph Snyder, Associate
Feb., 1916	U. S. Post Office, Bristol, Pa.	4 Exterior Photographic Views	2 plates	Heacock & Hokanson
March, 1916	Court House and Prison of Inferior Jurisdiction	Elevation, Exterior and Interior Scale Drawings, Details	18 plates	Alfred Hopkins
May, 1916	Children's Municipal Court, New York City	Plans, Elevations, Interior Drawings and Details and Photographic Views	12 plates	Crow, Lewis & Wickenhoefer
April, 1918 Price \$1.00	A Proposed Summer Capitol for the United States	Drawings by Birch Burdette Long & Otto R. Eggers	6 plates	J. E. R. Carpenter A Special City Planning Number, Price \$1.00
	The New Minneapolis Plan	Plans, Elevations, Sections, Views	2 plates	Edward H. Bennett
	Post Office, Tyrone, N. M.	Elevation Section and Plan	1 plate	Bertram Grosvenor Goodhue
May, 1918	Old Court House, Bristol, R. I.	(Colonial) Exterior View	1 plate	
June, 1918	Old Court House, Wiscasset, Maine	(Colonial) Exterior View	1 plate	